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Subscription, Free by Post, 2s. 6d. per Annum, payable in advance, by Cash or Post-Office Order, to AUGENER and Co., 85, Newgate Street, London, E.C.

VOL. XV., No. 173.]

MAY 1, 1885.

PRICE 2d.; PER POST, 2½d.

# BERLIOZIANA.

BY FR. NIECKS.

## I.—LETTERS.

MUCH as has been written about Berlioz, the public cannot yet be tired reading about him. Berlioz's personality is too piquant to leave those that become acquainted with it indifferent. We must either love or hate him; and whether we love or hate him, we must take an interest in him, at least in the man if not in the musician. But I cannot conceive the possibility of the existence of an intelligent being incapable of taking an interest in the composer Berlioz, although, of course, I perfectly understand that this interest may not always have for its root unqualified admiration.

That Berlioz was eccentric—eccentric as an artist and as a man—will not be denied by either friend or foe. Moreover, he was not only conscious, but even proud of his eccentricity, and thus was led to cultivate and exhibit it with much gusto. Demonstrative by nature and from vanity, unrestrained by fear, modesty, or tender-heartedness, Berlioz revealed himself in every word he spoke or wrote. Many people's letters are merely more or less rational collocations of dead words and phrases; Berlioz's letters, on the other hand, are living things, his very offspring, fed by his blood and quickened by his spirit. Remembering this and also the intelligence, *esprit*, and literary skill of the man, the reader will be delighted to have laid before him translations of three letters by the French composer which are not contained in the two published collections—the "Correspondance inédite de Berlioz," edited by Daniel Bernard, and the "Lettres intimes."

The first of the three letters in question, which were lately for the first time printed in the *Ménestrel*, was sold for only ten francs at a public sale of autographs which took place at the Hôtel Drouot (Paris) on the 1st of December, 1884. It is undated, but

bears the post-mark of April 14, 1834. The names that occur in it hardly require explanation. Henriette is of course Berlioz's wife, *née* Henrietta Smithson, the English actress. Girard (Narcisse Girard) is the well-known conductor and less-known composer of that name, who in later years conducted the orchestra of the Opéra-Comique, that of the Opéra, and that of the Société des Concerts, but at the time when Berlioz wrote the following letter was conductor at the Opéra-Italien:—

"MY DEAR GIRARD,—If you can adroitly set afloat our affair at your theatre, I believe that this might have a great result for the theatre and for me. You know that the direction had taken steps with the object of engaging my wife. We refused then, but Henriette, to whom I have just spoken of our project, would be delighted to play the principal part in the giant piece (the plan of which she knows). This would be another great chance of success, and you may even suggest this to the administration. I believe that this would be a musical and dramatic *coup de parti* if the administration had the spirit to enter freely and largely into my views.

"See what you have to do. I rely entirely on your enlightened friendship in this matter.

"Yours with heart and soul,

"HECTOR BERLIOZ.

"Montmartre, rue Saint-Denis, 10."

The second letter, which is of much greater length and interest, has more of the writer's characteristic acidity and pungency, and deals with matters of deeper import and of more general concern. It was bought by M. Alfred Ernst at a sale in December, 1884, perhaps the one mentioned above, and is dated Leipzig, November, 1853. There is no address, but the contents show that it was written in answer to some editor's application for a contribution. The curious thing is that the journal, the title of which—*Feuilles volantes*—appears in the course of the letter, is quite unknown. Perhaps it was only projected, and never got into existence. In fact, this problem has sorely

puzzled M. Ernst and other Parisians. I think I can suggest a satisfactory solution. Is not *Feuilles volantes* simply a translation of the German *Fliegende Blätter*? Now, J. C. Lobe, of Dresden, the flutist, composer, theorist, and *littérateur*, who was one of the earliest upholders of Berlioz, edited, in the years 1855—1857, a publication of that name. Its full title ran thus:—*Fliegende Blätter für Musik. Wahrheit über Tonkunst und Tonkünstler* (i.e., literally translated: "Flying leaves for music. Truth about tone-art and tone-artists.") Perhaps if we turned over these "flying leaves" we should come across some traces of this letter. The mention of Griepenkerl is in itself sufficient proof that the letter was written to a German. Query: Is the year of Berlioz's letter not rather 1855 than 1853?

The connoisseurs have no doubt as to the authenticity of the letter, and all who know anything about Berlioz cannot but at once recognise his style and way of thinking.

"SIR,—You invite me to write for your journal a summary of my opinions on the musical art, on its present state, on its future, while exempting me from speaking to you of its past. I thank you for this reservation; but a big learned volume would be required to contain the summary you ask from me, and your *Feuilles volantes*, if they charged themselves with it, would become so heavy that they could no longer fly.

"What you call upon me to publish is simply an authentic profession of faith?

"Thus act the virtuous electors with regard to the candidates who solicit the honours of national representation. Now, I have not the least ambition to represent; I do not wish to be either deputy, senator, consul, or even mayor (*bourgmestre*).

"Moreover, if I aspired to the consular dignity, I could, it seems to me, do nothing better to obtain the suffrages, not of the people, but of the patricians of the art, than to imitate Marcius Coriolanus, to repair to the Forum, and, uncovering my chest, show the wounds which I have received in the defence of my country.

"Is not my profession of faith in all I have had the misfortune to write, in what I have done and in what I have not done?

"What the musical art is to-day you know very well, and you cannot imagine that I do not know it. Of what it will be neither you nor I know anything.

"What, then, could I tell you with regard to this subject?

"As a musician I hope much will be forgiven me, because I have loved much. As a critic I have been, am, and shall be, cruelly punished, because I have had, have, and shall have all my life, cruel hatreds and incommensurable contempts. This is just. But these loves, these hatreds, these contempts, are without doubt also yours; what need have I of pointing out to you the objects of them?

"Music is the most poetic, the most powerful, the most living of all the arts. It ought to be also the most free; still it is not so as yet. Hence our artist-griefs, our obscure devotions, our lassitudes, our despairs, our aspirations unto death.

"Modern music, *music* (I do not speak of the courtesan of this name that one meets with everywhere) in some respects is the antique Andromeda, divinely beautiful and nude, whose glances of flame are decomposed in multicoloured rays in passing through the prism of her tears. Enchained on a rock on the shore of the vast sea

whose waves come beating and covering with slime her beautiful feet, she awaits the victorious Perseus who is to break her chain and dash in pieces the Chimera called Routine, whose jaws menace her while shooting forth clouds of poisonous vapour. Nevertheless, I think the monster is growing old, its movements have no longer their former energy, its teeth are broken, its nails blunted, its heavy paws slip on being placed on the side of Andromeda's rock, it begins to recognise the futility of its efforts to climb, it is about to fall back into the abyss; already one sometimes hears its death-rattle.

"And when the beast will have died its ugly death, what will remain for the devoted lover of the sublime captive to do but to swim to her, to break her bonds, and, carrying her terrified through the waves, to give her back to Greece, at the risk even of seeing Andromeda repay so much passion by indifference and coldness? Vainly will the satyrs of the neighbouring caverns laugh at his ardour in delivering her. Vainly will they cry to him with their goat-like voices: 'Simpleton, leave her in her chains. Knowest thou that, if free, she would be willing to give herself to thee? Nude and enchained, the majesty of her misfortune is but the less inviolable.' The lover who loves holds such a crime in horror; he wishes to receive and not to wrest. Not only will he save Andromeda chastely, but after having bathed with tears of love her feet bruised by such a long pressure, he would even give her, were it possible, wings to increase her liberty.

"This, gentlemen,\* is the whole profession of faith I can make to you; and I do it only to prove that I have a faith. There are so many professors without it! Unfortunately I have one; I have professed too long on the house-tops, piously obeying the evangelical precept. And great is the mistake of the proverb: 'It is only faith that saves.' On the contrary, it is only faith that ruins; it is it which will ruin me. I shall only add, as does my Galilean friend Griepenkerl at the bottom of all his letters: *E pur si muove!* Do not denounce me to the Holy Inquisition. HECTOR BERLIOZ."

I shall leave it to the reader to interpret the fable, the power and poetry of which—rough sketch as it is—he has, no doubt, at least as much enjoyed as the withering sarcasms of the rest.

There is yet one other letter, or rather part of a letter, I wish to quote. Berlioz wrote it to a young artist who then began to make an impression on the world, and whom we now know as one of the most distinguished musical leaders of our time. I am speaking of Dr. Hans von Bülow, the great admirer and valiant champion of the oft-abused, much-neglected "Michel-Ange de la musique française," whom he resembles in more than one point, not least in the dynamitard utterances on art and artists. That the two men felt from the beginning of their—at first only epistolary and artistic—acquaintance attracted to each other, owing to the congeniality of their views and temperaments, is unmistakably evidenced by Berlioz's letters to Dr. Von Bülow of September 1, 1854, and January 20, 1858, included in the "Correspondance inédite." This *entente cordiale* is still further brought out by the following letter, in the possession of the musical instrument maker M. Lazare Wolff, of Strass-

\* This is the reading of the *Manuscrit*. Berlioz very probably wrote, or intended to write, *monsieur* (sir), and not *messieurs* (gentlemen).

burg, which from speculation and poetry brings us back to practice and the practical:—

"Weimar, the 12th of February, 1856.

"Hôtel du prince héréditaire [Erbprinz].

"MY DEAR MR. VON BÜLOW,—First of all thanks for your charming letter, so full of cordiality; it has done me good in soul and spirit. You write French with a grace and purity which is irritating to us who have so much trouble to get over the difficulties of this infernal language.

"We hope to have here a good performance of *Cellini*, now that the score is again scoured and polished like a sword. The singers are animated by the best will; Caspari, whom they had told that his part was unsingable and would ruin his voice, sings it on the contrary with love and without effort. He at least will sing the air, 'Sur les monts,' which I regretted not to be able to let you hear. Yesterday we rehearsed at length the overture to the *Corsaire* for the next concert. I thank you that you will be so good as to arrange this overture, and if you have not got it I will send it to you. But I think it is reducible for piano à deux mains, and that this would be preferable. When two pianists perform a piece à quatre mains, either on one or two pianos, they never keep together (at least in my opinion), and the final result of their performance is always (again, in my opinion) more or less *charivarique*. Besides, the arrangements à quatre mains for one piano have the drawback of accumulating in the lower range of the instrument a mass of notes whose sonority is disproportionate to that of the right hand of the first pianist, and from this results a harmonic *pâte* more noisy than harmonious, and horribly indigestible. It will, therefore, be better to entrust to the two hands of a single intelligent pianist the translation of a symphonic work *when this is possible*. The author is thus at least sure not to be drawn in opposite ways by two horses. . . . Pardon me these blaspheemies on the pianists . . . they do, moreover, not concern you; you are a *musician*. "H. BERLIOZ."

In placing these letters before the readers of THE MONTHLY MUSICAL RECORD, my chief intention is to increase the interest felt in Berlioz, and to awaken an interest where it is not felt. Thus far too few, if any, of his works have been incorporated in the regular *répertoire* of our great concert-institutions. In the present state of the Berlioz cause I hail with pleasure and gratitude the publication (London: Stanley Lucas, Weber & Co. Paris: Brandus et Cie.) of the pianoforte score (the pianoforte part arranged from the orchestral parts by Mr. C. A. Barry) of the master's "Te Deum," Op. 22. Such a publication will help to make more widely and thoroughly known not only this work in particular but also Berlioz generally.

#### INDICATIONS OF MOVEMENT AND EXPRESSION IN MUSIC.

BY FR. NIECKS.

(Continued from page 75.)

IN what language should the indications of movement and expression be made? Most of the discussions of this question are unsatisfactory because of the insufficiency of the data on which they are founded and the narrowness of view taken by the controversialists. Unfortunately, it is only too often thought

that this is a suitable opportunity for the display of patriotism. Now, if there is anything that disables a man for rational argument, makes him blind, obtuse, and unjust, it is this falsely-understood patriotism, more correctly called *chauvinism*. It has almost become a fashion to denounce the German composers for their arrogant nationalism in making use of their own language instead of Italian in their explanatory remarks. But the enthusiasm which animates the champions of a universal linguistic medium for musicians causes them to overlook certain circumstances which go far to exculpate the accused party or parties. First, I would ask them: Has Italian ever been the language solely used by composers as a medium of communication with the interpreters of their music? Not at all; for even when the Italians were in the ascendant, and before the Germans had gained their present predominance in the art, we find the French composers using their own language. Nor have they, whilst subsequently adopting more largely the common Italian musical terms, up to the present day entirely abandoned their native vocabulary. But as the French have, comparatively speaking, produced very little purely instrumental music, and those who perform their vocal music from the original editions must be acquainted with the language to which it is sung, it is natural that the use of French by French composers has been less felt a nuisance than the use of German by German composers. Some of the censurers of Beethoven and Schumann make the mistake of thinking that these two and a few more were the only German composers who have made use of their mother-tongue for the purpose in question, that, in fact, the mischief was done by an insignificantly small minority of rabid nationalists. This, however, is not the case; the name of those who have used, and still use German, is legion.

Those who condemn the use of any other language in music than Italian tell us that if this tendency to use other languages becomes general we shall some day, a day not far distant, require a knowledge not only of German, French, and Italian, but also of Russian, Polish, Swedish, Danish, &c., should we wish to discharge our duties as musical interpreters conscientiously. This is true, and undoubtedly a terrible prospect. But if Italian is to be used and at the same time the intentions of the composer are to be set forth clearly and fully, then all musicians and amateurs must learn that language. How many composers are there now outside Italy who are able to express what they have to say to the interpreters of their works in intelligible and grammatically and idiomatically correct Italian? And suppose the composers were masters of that language, what would it profit them? I remember being present at a musical party where, of ten excellent musicians not one was able to translate the Italian heading of one of Beethoven's quartet movements. And yet Beethoven's Italian, although sometimes bad, offers nowhere great difficulties. A well-known English musician has in some easy fantasias on popular airs set forth his in-



tentions as to the rendering of the pieces in long Italian sentences and numerous single words and short phrases. The intention, no doubt, was praiseworthy, but with regard to the result we may ask, *cui bono?* How many of the masters who teach the pieces, how many of the pupils who learn them, will understand those excellent indications? To see the ridiculousness and the unavoidableness of the present state of matters we need only take up a score, say of Liszt's, Wagner's, or Berlioz's. Let us take Liszt's *Faust*. The indications are a mixture of Italian and German. Whilst the most common Italian terms are retained, German is used for all other remarks. As an instance of ridiculousness I will give this: *Die Bratschen* [the violas] *arco, die übrigen* [the others] *pizzicato*. Now for an example of the unavoidableness: *Mit Schwamm-schlägel* [with sponge-sticks; i.e., kettledrum sticks, the buttons of which are covered with sponge]. Now suppose Liszt had translated this into Italian; would the German kettledrum player have understood the direction? Nay, would even the *Kapellmeister* have done so? To be sure, many of Liszt's indications would have been as easily understood by German musicians in Italian as in their own language, and Italian would have had the advantage of being equally intelligible to non-Germans. Why indeed should the names of instruments be given in German (*Kleine Flöte*, instead of *Flauto piccolo*, *Becken* instead of *Piatti*, *Posaune* instead of *Trombone*, *Bratsche* instead of *Viola*, &c.) and such directions as *getheilt* (*divisi*), *nicht getheilt* (*non divisi*), *Becken ohne grosse Trommel* (*Piatti senza gran cassa*), &c.\* seeing what a large Italian vocabulary the composer employs—for besides the indications of movement we find for instance: *dolente, perdendo, marcato e violento, espressivo ed appassionato, sempre tremolando, marcato pesante, smorzando, un poco accelerando il tempo, molto rinforzando*, and a hundred more. On the other hand it must be admitted that a great number of indications, if given in Italian, would have an excellent chance of being misunderstood, or not understood at all by non-Italians. In addition to the above-noticed *Mit Schwamm-schlägel* I may further cite: *Die Grundfarbe dieser Stelle pp. und die verschiedenen — nur als halbe Schattierungen* (The ground-colour of this passage *pp.* and the different — only as half shadings), *schnell dämpfen* (damp quickly), *gestopft* (stopped), *Die H-Pauke auf G, die Cis-Pauke auf B herabstimmen* (tune down the B kettledrum to G and the C kettledrum to B<sub>b</sub>—*Nota bene*, there are three kettledrums employed). All I have said about the use of German in Liszt's score applies with equal force to the use of French in Berlioz's scores.

Looking at the facts as they are, we must come to the conclusion that the non-existence of a language understood by all musicians is a much-to-be-regretted evil, but that it is better to say what ought to be said in a tongue known to those addressed in the first

place than to leave it unsaid, or say it in an unknown or imperfectly known tongue. As far as I can see there are only two remedies possible; the one is a radical, the other a partial one. The radical remedy is that the musicians of all countries should come to an agreement in what language their indications shall be made.\* The partial remedy is that composers should, as far as possible, retain the current Italian musical terms, and use their own language only when these do not suffice. There can be no doubt that there is at present more confusion than there need be. Signor Alibrandi is quite right when he says in his *Manuale di Musica*: "It is difficult to indicate *all* the German expressions used in music, because almost every composer makes use of a different word to indicate the same thing; the use of the German language for musical indications being quite modern, its terms are not yet fixed and traditional, as is the case in the Italian language, hitherto universally adopted for this purpose."

## SHAKESPEARE SET TO MUSIC.

JOSEPH VEREY.

It is easy to understand the fascination the works of Shakespeare have for the composer. Yet how few real successes have been made in this direction. M. Ambroise Thomas has with great courage ventured to make a musical *Hamlet*, but beyond showing considerable skill as a musician he has failed to reach the height of the Shakesperian conception. There is some imaginative power in the address to the Ghost, but Hamlet's character and purpose are revealed chiefly in soliloquy, and few operatic composers have been able to grapple with such ideas. If set to music at all, Shakespeare must be treated with greater depth and dramatic power than, for example, in such a work as Verdi's *Macbeth*, where in the most tragical scene the hero sings a sentimental air not unlike Balfé's "Come into the garden, Maud;" and in the speculative language of Shakespeare Verdi displays no greater power to embody it in musical phrases than does the French composer. Hamlet with a drinking song is one of the most amusing anomalies that can well be imagined, but the composer has done better with Ophelia. The music of that hapless heroine has a grace and sweetness by no means out of character with the beautiful subject. Rossini has attempted *Othello*, but he has sacrificed all to the modern operatic spirit, and the duets for Othello and Iago are not all dramatic. They are showy, brilliant vocal passages, but the jealous anger of the Moor and his passionate vengeance are not expressed in the music. Gounod, tempted by the love passages of *Romeo and Juliet*, has written gracefully in that opera, but with little passion, not nearly so much as in the setting of Berlioz. It is a wonder that with the love of Shakespeare so strong as it is amongst German musicians, something more has not been done in Shakesperian music. Our great poet has inspired Mendelssohn with a marvellous creation. The *Midsummer Night's Dream* now seems incomplete without his exquisite music, and when music has once been associated with a dramatic work it is hard to disunite them; and Mr. Irving found it so, even with the

\*The only objection that may perhaps be made to Italianising the following indications is the difference in the names of the notes: *Umstimmen in H. E. B.* (*mista in Si, Mi, Si b*); *Clarinetten wechseln in A* (*Clarinetto muto in F a*).

\*Such an agreement would of course make it incumbent on all musicians to learn the language chosen.



music to *Macbeth*, which, commonplace as it is, helps to give contrast and variety to the sombre tragedy.

The few examples we have of German attempts to set Shakespeare, appear to show that the Teutonic temperament is most fitted to illustrate the great poet. Nicolai may not be a great genius, yet he has certainly done good work in *The Merry Wives of Windsor*; much better than Balfe, who had less dramatic feeling. What Wagner might have done if he had followed up his early dream is only a matter of conjecture, but we fancy he would have come nearer to the ideal than any other composer. Wagner tried many experiments with Shakespeare in his younger days, and one of them was a setting of *Measure for Measure*. This opera was actually performed for one night only at Magdeburg, but from that time was never heard of any more. At one period he had an idea of setting *Macbeth*, the weird poetry of which tragedy would have certainly been more in accordance with his style than with that of Verdi.

Many Italian composers have been attracted by the Comedies of Shakespeare, and by the more imaginative Plays; but again the German composers have been most successful in this department. Goetz made a really attractive work in *Taming the Shrew*, which deserves to be better known than it is. The suggestive melodies in many of Shakespeare's Plays have often tempted our own and other musicians, and *Much Ado about Nothing* has been made into an operatic libretto several times; while no less than half-a-dozen composers have given their ideas, and sometimes very feebly, of *Romeo and Juliet*. *The Tempest* nearly tempted Mendelssohn, and was afterwards set to music by Halévy, with no great success. *The Merchant of Venice* has recently found its musician in Signor Pinsuti, and more than one Italian composer has tried the same subject. *King Lear* has had its musical setting without promising results; while some of the chief incidents in *Henry the Eighth* have also supplied the composer with a subject quite recently, in addition to the feeble libretto we find in Donizetti's *Anna Bolena*. We might enumerate many other instances, for there are at least thirty examples of Shakesperian Operas.

It may be asked why, since many popular composers have set Shakespeare to music, none have entirely succeeded? The cause will no doubt be found in the great variety of incidents and in the numerous characters of Shakespeare's Plays. The most successful Operas have been those where the principal characters are few in number. But Shakespeare's secondary personages are too important to be omitted. If they are left out the plot does not hang together; and if they are turned to account the Opera becomes too intricate. There appears, indeed, but one way of treating the great poet: that is, to do as Mendelssohn has done—to add music only where the language and situations suggest it. Sir Arthur Sullivan has gracefully followed his example, but it does not seem that elaborate Operas can be successful founded upon the works of Shakespeare. Some of the settings of Shakespeare have been positively laughable—as for example those which were tried more than a century and a half back at the King's Theatre, now Her Majesty's, in the Haymarket. Handel was then the manager, and under his direction Italian versions of *Hamlet* and *Julius Cæsar* were performed. *Ambeto* was composed by Signor Gasparini to the libretto of Aspostolo Zeno, who made quite a caricature of Shakespeare. But it was given with some success at Venice, and a lively account may be read of the work in Dr. Burney's "History of Music." As for the *Giulio Cæsar*, that was a still more grotesque production, the character of Julius Cæsar being given to the male

soprano, Signor Nicolini, whose eccentric rendering of Shakespeare's hero was unmercifully ridiculed in the journals of the day. The incidental songs introduced in Shakespeare's plays have been set by composers of all countries.

#### FRANZ ABT.

THE past month has witnessed the death of a musician whose works have given a vast amount of simple pleasure to thousands. Franz Wilhelm Abt was born at Eilenburg, near Zürich, in Saxony, on the 22nd December, 1819. He was a younger son of a Protestant clergyman, and was at first educated for the ministry, at the University of Leipzig. The love for music which he exhibited as a child grew stronger with his growing years, and unable to resist the temptation of following a career more congenial to his own mind than that for which he was intended by his parents, he entered as ardently into the study of music as he had been reluctant to embrace the duties involved in his ecclesiastical course. He gave himself up entirely to the art on the death of his father, and became a composer before he had entered his twentieth year, and was appointed conductor of the orchestra in the Opera House at Berne, in Switzerland, when he was only twenty-two. This post he quitted for a like situation of greater importance at Zürich in 1841. Here he wrote a number of songs, part-songs, pianoforte pieces, and other works of a lighter character, many of which attained a considerable degree of popularity. His part-songs especially hold a good place in the estimation of chorallists because of their tunefulness and vocal clearness. In 1852 he was appointed Court Director of Music by the then reigning Duke of Brunswick, a situation he filled with honour and credit. Although connected with opera theatres for a considerable period at the outset of his career, there is no record of any theatrical work of his having been produced, and as far as his published compositions show, his taste and fancy kept him away from the exciting vortex of theatrical attempts. His songs, "When the Swallows," "O ye Tears," "Ye Soft Blue Eyes," "The Swiss Morning Hymn," and numbers of others, are still deservedly popular. He wrote a vast number of vocal cantatas based upon fairy and fanciful legends, all very charming, vocal, and fascinating. His great experience as a teacher enabled him to provide such music as would immediately commend itself to those for whom it was written, or who were attracted to it by its inherent charms. His fame was and is as great in England as it is abroad; and his death at Wiesbaden on the 2nd of April has left a place vacant which few existing composers can completely fill.

#### JAMES WILLIAM DAVISON.

BY the death of James William Davison the world of musical art has lost a conspicuous champion and an earnest worker. He was the first who succeeded in this country in raising musical criticism for the press into worthy and distinguished position. Before his time, the majority of those who were called upon to furnish accounts of important musical events of the day for the daily journals were possessed of qualifications which were literary rather than musical, and in few cases could they claim any special excellence for the powers they were held to possess. James Davison was a master of both qualities. As an educated musician, he knew the true rules of all branches of his art. He was a clever, if not brilliant pianist, and a composer whose few works prove the excellence of his thoughts and the beauty and power

of his chosen mode of expression. His literary occupations left him little leisure for pursuing a career as a composer. Had he done so, he might have excelled as greatly as he did in journalism. The accuracy and depth of his musical knowledge led him to give preference to the works of those composers who in their writings kept in mind the demands and graces of form. He had strong sympathy with genius, even though its principles were opposed to his own. His kindly, genial disposition made him many friends, and the fascination of his conversation was acknowledged by all with whom he came in contact. He had a quaint fund of humour of a Rabelaisian character, which gave to the lighter literary work to which he sometimes bent his powers a subtlety of colour that commended his expressions to the few who were in the secret of their meaning. In his serious work he was a giant, and the force and vigour of his utterances, supported by the soundness of his knowledge and memory, placed him as far above his musical literary contemporaries as he himself exalted the idols of his earnest worship above the common order of mankind. He was born in London on the 5th October, 1813. His mother was an actress, Miss Maria Duncan (Mrs. Davison), celebrated for her beauty, her amiability, and her talents. He began to study music at an early age, and in course of time became a clever pianist and organist, and a master of theory. The poetry of Shelley, and others of like mental capacity, especially commended itself to him, and some of the most beautiful settings of Shelley's songs were written by him. His earliest literary essays were contributed to the *Musical Examiner*, a defunct periodical, and to the *Musical World*, of which he became part proprietor in later years. He was music critic of the *Times* for nearly thirty years. He also occupied a like post on the *Graphic* and the *Saturday Review*. In 1878 his health began to fail, and he retired from active work, and, for the benefit of the pure air, he lived first at Malvern, and afterwards at Margate, where he died on the 24th March. He was buried in Brompton Cemetery on the 28th, followed to the grave by a number of friends and relatives, including his loving and devoted brother William, his old master for the pianoforte—the veteran William Henry Holmes, destined so soon to follow him—his wife (Arabella Goddard), and his two sons. His influence was great, and he succeeded in bringing many to his own views. He was ardent and strenuous in defence of music of the highest class, and, by advocating the establishment of such an institution as the Popular Concerts, he helped to extend a general love for music among his countrymen, which will yet bear greater fruit than he was permitted to live and see.

#### CHRONOLOGICAL TABLES AND THEIR MATERIAL.

BY E. PAUER.

GERMAN COMPOSERS OF SACRED MUSIC.

(Continued from page 80.)

- 1730—1794. GRÜNER, NATHANIEL GOTTFRIED; b. (?), d. at Gera, as cantor and chapel-master. Composer of motets, psalms, chorales, &c. Details are wanting.
- 1732—1771. BRIxi, FRANZ XAVER; b. at Prague, d. there. Cousin of Victoria Brixi (1717—1792). Composer of a great number of sacred works.
- 1732—1809. HAYDN, JOSEPH; b. at Rohrau, near the Hungarian frontier, d. at Vienna. Composer of 4 oratorios, 19 masses, several Te Deums, a Stabat Mater, Salve Regina, many motets, and a good number of other shorter sacred pieces.
- 1733—1806. LEDERER, JOSEPH; b. at Ziemetshausen (Württemberg), d. (?). Theorist and author of essays on music. Composer of psalms, vespers, and other sacred works.
- 1733—1820. SOYKA, MATTHÄUS; b. (where ?), in Bohemia, d. (?). Composer of many masses and other sacred works. Details are wanting.
- 1735 (1738)—1811. TAG, CHRISTIAN GOTTHILF; b. at Flokenstein, Saxony, d. there as cantor. Composer of 72 cantatas, 11 masses, many motets, and sacred arias. One of his 4-part motets is to be found in J. A. Hiller's collection (Leipzig, 1776).
- 1735—1791. HAAS (PATER), ILDEFONSE; b. at Offenburg (Baden), d. at Ettenheimmünster. Composer of several esteemed sacred works. He died as librarian of the Benedictine monastery of which he was a member.
- 1736—1766. CZERNY DOMINIK; b. (where ?) in Bohemia, d. (?). Composer of many sacred works. Member of a sacred order (Benedictines ?), and not related with Carl Czerny (1791—1857).
- 1736—1809. ALBRECHTSBERGER, JOHANN GEORG; b. at Kloster Neuburg, near Vienna, d. at Vienna. See Organists. Composer of 26 masses, 43 graduales, 34 offertories, and other sacred works.
- 1736—1816. FRIEBERTH, CARL; b. (where ?), d. at Vienna. Greatly esteemed as a composer of sacred works. Details are wanting.
- 1736—1800. FASCH, CARL FRIEDRICH CHRISTIAN; b. at Zerbst, d. at Berlin. Founder of the well-known and influential Sing-Akademie of Berlin. In 1756, with C. Ph. Emanuel Bach, cembalist of Frederic II. of Prussia; one of the greatest masters of counterpoint. Composer of a 16-part mass; besides this mass he composed a great number of sacred works, which, however, were at his desire burned before his death (!).
- 1737—1806. HAYDN, MICHAEL; b. at Rohrau, d. at Salzburg. Composer of many masses, offertories, Te Deums, &c. &c.
- 1738—1814. KOZELUCH (KOCZELUCH), JOHANN ANTON; b. at Wellnau (Bohemia), d. at Prague as chapel-master of St. Veit's Church; educated in the Jesuit College of Brzeznitz, also at Prague and Vienna. Composer of oratorios and masses, which during his lifetime were much admired but not published.
- 1739—1811. DUSSEK, JOHANN JOSEPH, father of Johann Ludwig Dussek (1761—1812); b. at Wladowicz (Bohemia), d. at Czeslau. Composer of many sacred works.
- 1739—1813. WANHAL (WANNHALL, VAN HALL) JOHANN BAPTIST; b. at Neu-Mechavitz, d. at Vienna. Composer of 2 masses with orchestra, 2 offertories for soprano and orchestra, &c. Better known as instrumental composer.
- 1740 (1741)—1805. PICKEL (PICKL), WENZEL; b. at Bechin, near Tabor, Bohemia, d. at Vienna; a very prolific composer; of about 700 works there are published 4 masses, 6 motets, 10 Psalms, 2 graduales, and 1 miserere; a considerable number remained MS.
- 1741—1801. NAUMANN, JOHANN GOTTLIEB; b. at Blasewitz, near Dresden, d. at Dresden. Pupil of Tartini and friend of Hasse, later pupil of Padre Martini. Composer of 11 oratorios, a great number of Psalms, masses, and smaller sacred pieces. Of these, his setting of the "Vater Unser" (Lord's Prayer) is very celebrated.
- 1741—1799. RIGEL, HEINRICH JOSEPH; b. at Wertheim (Franconia), d. at Paris as conductor of the "Concerts spirituels," and Professor of the Conservatoire. Composer of three (French) oratorios.
- 1741—1816. MARTINI, JEAN PAUL EGRELL (really *Schwarzen-dorf*); b. at Freistadt in the Palatinate, d. at Paris. Composer of 2 festival masses, 2 requiems, 6 2-part Psalms with organ, and other sacred pieces.
- 1742—1809. EGLI, JOHANN HEINRICH; b. at Seegräben, near Wetzikon (Canton Zürich), d. at Zürich. Greatly esteemed in Switzerland. Composer of sacred songs by Klopstock, Gellert, Lavater, Cramer, 12 New-Year's cantatas, &c.
- 1743—1816. WEINLIG, CHRISTIAN EHREGOTT; b. at Dresden, d. there. Pupil of Homilius; 1767, organist at Leipzig; 1773, at Thorn; 1780, at the Frauenkirche (Dresden); 1785, cantor of the Kreuzschule. Composer of several Passionsmusiken, oratorios, cantatas, mostly in MS.

- 1745—1814. BENDA, FRIEDRICH WILHELM HEINRICH; b. at Potsdam, d. there. Composer of an oratorio and several sacred cantatas.
- 1747—1800. SCHULZ, JOHANN ABRAHAM PETER; b. at Lüneburg, d. at Schwedt. Pupil of Kimberger; for five years private music teacher in Poland; 1773, successful teacher at Berlin; 1776—1778, conductor of the French theatre; 1780—87, chapel-master of Prince Henry of Prussia at Rheinsberg; 1787—1794, Court chapel-master at Copenhagen, from where he returned 1794 to Germany. Composer of the oratorios: "Johannes and Maria," "Christi Tod," a Passions-cantata (1789), a Te Deum (MS.), a "Hymne an Gott" (1793), and excellent sacred songs.
- 1747—1789. RÖDER, FRUKTUOSUS; b. at Simmershausen, d. as superintendent of the novices and director of the school in the monastery of San Lorenzo at Naples. Composer of the oratorio, "Jesu Tod."
- 1747—1783. HOLLY (HOLY), FRANZ ANDREAS; b. at Böhmisch-Leiba, d. at Breslau. Composer of several sacred works.
- 1747—1818. JUNGBAUER, FERDINAND CÖLESTIN; b. at Grätersdorf (Bavarian Forest), d. (?). Belonged to the order of the Benedictines; composed several sacred works, "distinguished by a tender and sincere expression."
- 1748—1812. SCHUSTER, JOSEPH; b. at Dresden, d. there. Pupil of his father, and chapel-master Schürer; 1774, pupil of Padre Martini of Bologna; 1787, chapel-master at Dresden. Composer of a mass, a "Passion," a Te Deum, of the 74th Psalm, of several oratorios, and several cantatas; of these "Das Lob der Musik" was greatly esteemed.
- 1748—1833. STADLER, MAXIMILIAN (ABBÉ); b. at Melk (on the Danube, Lower Austria), d. at Vienna. Educated in the Jesuit College of Vienna, ordained in the monastery (Benedictines) of Melk; priest at Lilienfeld and Kremsmünster, later in Vienna; friend of Haydn and Mozart. Composer of masses, oratorios, Psalms, requiems, &c.
- 1748—1831. TELEMANN, GEORG MICHAEL (grandson of Georg Philipp Telemann); b. at Plön, Holstein, d. at Riga. Composer of many chorales and other sacred songs.
- 1748—1806. SEYDELMANN, FRANZ; b. at Dresden, d. there. Went with Jos. Schuster (see above) to Italy, and was appointed (1787) with him as chapel-master in Dresden. The Royal Library at Dresden possesses of Seydelmann 36 masses, 1 requiem, 40 Psalms, a Stabat Mater, 37 offertories, &c.
- 1749—1814. VÖGLER, GEORG JOSEPH (ABBÉ); b. at Würzburg, d. at Darmstadt. See Organists. Composer of Psalms, motets, masses, hymns, miserere, Te Deum, Salve Regina, &c., &c.
- 1750 (?)—1817. KOSPOTH, OTTO CARL ERDMANN, BARON VON; b. at Mühltröff (Saxony), d. at Berlin. Royal Prussian Chamberlain and Canon at Magdeburg. Composer of an oratorio and several cantatas (much esteemed at their time).
- 1750—1815. MAINBERGER, JOSEPH (JOHANN ?) CARL; b. at Nürnberg, d. there. Composer of several oratorios and many other sacred works.
- 1750—1792. RÜSSLER, FRANZ ANTON, generally called ROSETTI, FRANCESCO ANTONIO; b. at Leitmeritz (Bohemia), d. at Schwerin. At first priest, he became later musician, and died as chapelmaster to the court of Mecklenburg. Composer of a requiem, an oratorio, "Jesus in Gethsemane," masses, &c.
- 1752—1814. REICHARDT, JOHANN FRIEDRICH; b. at Königsberg (Prussia), d. at Giebichenstein, near Halle, as director of the salt-mines. 1785, in London, where he produced a "Passions-oratorium to words of Metastasio, and several Psalms; 1806, chapel-master of King Jerome, Cassel, &c. Among the sacred compositions of Reichardt are to be named a great number of cantatas, Psalms, 2 Te Deums, and a quantity of songs. Reichardt was a prolific composer and a highly distinguished and important author. In his "Concerts spirituels," given 1783 at Berlin, he introduced *analytical* programmes. See Reichardt's life by Schletterer, vol. i., 1865.
- 1752—1817. KNECHT, JUSTUS HEINRICH; b. at Biberach (Württemberg), d. there. See Organists. Composer of Psalms, a Te Deum for two choirs, masses, and hymns. He published two Choral-Books—(1) the Württemberg, and (2) the Protestant Bavarian.
- 1752—1848 (?). ULBRICH, MAXIMILIAN; b. at Vienna, d. there. Composer of many sacred works, most of which remained MS.
- 1753—1823. SCHICHT, JOHANN GOTTFRIED; b. at Reichenau, near Zittau, d. at Leipzig. 1785, successor of Hiller as conductor of the "Gewandhaus" Concerts; 1810, successor of A. E. Müller as cantor of the St. Thomas School. Composer of the oratorios, "Die Feier der Christen auf Golgatha," "Moses auf Sinai," "das Ende der Gerechten," the 100th Psalm, 4 Te Deums, motets, cantatas; nine 4 and 8-part pieces as supplements of Leo's Miserere, &c.
- 1754—1833. APELL, JOHANN DAVID VON; b. at Cassel, d. there. Member of the Academies of Stockholm, Bologna, Rom (Arcadians). Composed a great number of sacred works, masses, motets, &c.

(To be continued.)

## THE MIKADO.

THE new opera written by Messrs. Gilbert and Sullivan is called "The Mikado; or, the Town of Titipu." The costumes in which the several characters appear are Japanese, and the customs are assumed to be those of the country in which the scene is laid.

The son of the Mikado, to avoid marriage with an elderly strong-minded female, who has made love to him—runs away from home and joins a band of itinerant musicians. He sees a beautiful young lady at school, falls in love with her, and follows her to Titipu, where she arrives, to become the ward of the Lord High Executioner—a tender-hearted creature, condemned to death for flirting. According to the stated Japanese law, no other execution can take place until the penalty of the law has been inflicted upon himself. The difficulties in the way of this business are insurmountable, and the affairs of the State are in *statu quo ante*. The Executioner, noting the preference his ward has for the young stranger, consents to their marriage on condition that he gives himself to be executed at the end of a month. This agreement is changed, and the lovers are to go out of the town while the Executioner and his subordinate—the Lord High everything-else—make a solemn statement to the effect that execution has been done upon the person of the disguised prince, whose dignity is as yet unrevealed to them. The Mikado noticing that no executions have taken place for a considerable time, comes in person to make inquiries. He is shown a formal document purporting to give the account of the execution of Nanki-poo. The elderly "daughter-in-law elect," who is with the Mikado, knows that this is the name which the Prince assumed for the purposes of disguise. The conspirators are condemned to a death in which "boiling oil or melted lead" has something to do, for compassing the destruction of the heir to the throne. He, however, appears on the scene with his newly-made bride, and all ends happily.

Though nominally Japanese, the allusions are more or less thinly-veiled sarcastic references to our native institutions and peculiarities. As these, moreover, have been attacked over and over again, alike by Mr. Gilbert and by other so-called moral comic writers, it can scarcely be said that the new piece, as far as the book is concerned, contains anything strikingly novel or original.

The characters are not amusing. There is a nobleman of such remote ancestry that he can boast of his descent in a direct line "from a protoplasmic primordial atomic globule." The Executioner is a kind humane man, who never killed a bluebottle. The Mikado suits the punish-



ment of his criminals to the offence. One who cheats at billiards is thus treated :—

"The billiard sharp whom any one catches,  
His doom's extremely hard—  
He's made to dwell  
In a dungeon cell  
On a spot that's always barred ;  
And there he plays extravagant matches  
In filthy finger-stalls  
On a cloth untrue,  
With a twisted cue,  
And elliptical billiard balls !"

All this may be extravagant and clever, but it is not funny. In a comic opera one naturally looks for humour. In *The Mikado* the spectator looks in vain.

Mr. Gilbert's peculiarity has always been to elaborate the one set of ideas with which he started as his literary capital, and *The Mikado* offers no noticeable departure from his habitual method. He has changed his costumes, it is true, but he has not changed his habits. The book, the consequence of too close an alliance with a former stock, is remarkably feeble, and can only be accepted as a degenerated member of a family which at one time was vigorous and influential.

On the other hand, the music which Sir Arthur Sullivan has supplied for the work deserves to be ranked among his happiest efforts. The melodies which give the hearer so much real pleasure, may or may not be completely original, but they are exactly adapted for their purpose, and contain an element of refinement which brings in its train "the joy of gladness."

The "local colouring" which might be expected in a work dealing with a people whose musical scale is divided into twenty-three portions instead of our chromatic thirteen, has been sparingly used. The ear is not bored with choruses or songs constructed out of the Japanese scale which could only be sung in the Japanese manner, accompanied by that pleasant combination of mewing, squalling in falsetto voice, and thumping on a flabby drum, which the popular mind has learned to accept as the perfection of expression both of Japanese and its ally Chinese music.

Thus there are only two pieces of "barbaric" harmony in the work. The first, the opening chorus, is almost the same as that employed by Weber in his overture to Schiller's Chinese play, *Turandot*, which, formed out of the pentatonic scale, is said to be an actual Chinese tune. The second piece is the chorus of welcome sung when the Mikado appears. This is a low reverential grumble uttered to words which may possibly be Japanese. It has been publicly stated that the authors have called in the assistance of certain of the inhabitants of the Japanese village now at Knightsbridge, to help them in giving *vraisemblance* to certain stage gestures, postures, and effects. They may have taught them this lovely low-pitched song, which is "like the moaning of the wind among the chimney-pots, or the growls of the over-worked slave who is called upon to carry sixteen scuttles of coals to the top of a five-storey lodging house."

There is fortunately only little of this sort of music in the opera. The charm of form and the grace of melody which has always distinguished Sullivan's music is never once absent. The hearer may be reminded now and again of Balfe, Bishop, Gounod, Weber, Verdi, Bellini, Offenbach, or even of Sullivan's other songs, but these sort of reminiscences are ever pleasant and not ungrateful. The scoring is one of the most noteworthy pleasures that the musical hearer will find. It is never overloaded, never unduly noisy, but always artistic and refined, and replete with taste, tact, and judgment.

All these elements were apparent on the first night of

the representation at the Savoy theatre on March 14th, when the first performance, conducted by the composer, was given. The managers of the theatre pride themselves upon the care with which all their former productions have been given on the opening nights. The cause of pride no longer exists. The first performance was far from perfect. The band made one or two slips, and more than one of the chief performers did not know their work, or did not take the usual amount of trouble about it. The audience, however, recognised the merit of the music, enjoyed the laugh occasioned by the kitten-like antics of the three principal ladies, "Three merry girls from school," and called for the composer, the author, the manager, and the chief actors, at the conclusion. *The Mikado* deserves to form one of the stock London shows for a long time to come, not for the book's sake, but for the scenery, the dresses, and, above all, for the music.

#### CARL ROSA OPERA COMPANY.

MR. CARL ROSA began his opera season at Drury Lane Theatre on Easter Monday with a performance of the *Maritana* of Wallace, one of the operas whose popularity is being crushed by the penalties inflicted upon those who sing the songs in public without permission. *Faust*, *Lucia*, *Carmen*, *The Bohemian Girl*, *Fidelio*, *The Lily of Killarney*, and *Trovatore*, have been among the operas given, and as all of these are familiar to the public, no detailed account of their performance is necessary. It will be enough to say that, with a company that includes such singers as Mme. Valleria, Mme. Marie Roze, Miss Clara Perry, Miss Josephine Yorke, Mme. Georgina Burns (Mrs. Crotty), Messrs. Charles Lyall, B. Davies, Barton McGuckin, Joseph Maas, Leslie Crotty, W. H. Burgon, Barrington Foote, Walter Clifford, Ludwig, and others, the most satisfactory and attractive versions of the operas have been given. The chorus is unusually complete and good. Messrs. Randegger and Goossens are the conductors, and Mr. Parker the leader of a very fine band. In addition to the stock operas such as those indicated above, it is proposed to add *Manon* to the repertoire. The other new work promised, *Nadeshda*, by Arthur Goring Thomas, was produced on the 16th, and achieved a well-deserved success.

The outline of the story of the opera is as follows. At the opening of the action, the serfs of a certain village near Moscow are rejoicing in the prospect of a certain amount of freedom, because the Princess, their mistress, proposes to resign her rule to her eldest son, who with his brother is momentarily expected to arrive. Among the serfs is Ostap, who tells the people that they need not expect any great change from toil, although they may change their masters. They laugh at his gloomy forebodings, and welcome Nadeshda, who returns from her wanderings in the woods and fields in search of her favourite flowers. She dreams of an ideal love, and when the two brothers appear on the scene, they are both struck by her beauty, and she recognises in Voldemar the inspiration of her visions. On this effective situation, enhanced by the splendour and thoughtfulness of the instrumental scoring, the act-drop falls for the first time. In the second act, the villagers assemble in the great hall of the castle, with their flowers, garlands, and gifts of welcome to the young rulers. Nadeshda is among them, and Iwan reminds his brother that he has promised to give him whatever he asks when he takes possession of his inheritance. He asks Nadeshda the serf, having conceived an unholy passion for her. Voldemar, who

ardently loves her himself, sees through his brother's design, and claims a day's delay. He makes Nadeshda free, and so places it out of his power to accede to his brother's request. When the wine-cups are handed round, Iwan, smothering his rage, drinks to his brother's prosperity, but ends with a curse for the brother who has deceived him. Rushing upon Voldemar, he makes as though he would kill him on the spot, but the sword is wrenched from his hand and broken in twain, and the would-be fratricide is banished.

He intercepts his mother on her journey; she returns, orders the girl to be stricken with the knout, and as Ostap pleads for her and confesses his love for her, with a refinement of devilish cruelty not uncommon, it is said, among Russian serf-owners, orders him to wield the knout. He seeks Voldemar, who appears on the scene in time to prevent the wicked outrage, and to declare his fixed determination to make Nadeshda his wife. In the last act, the bridal procession is entering the chapel, when the Princess asks to speak with Nadeshda alone. She pictures the life of misery and sorrow which will be the lot of both lovers, if they persist in the course in which they have started, and induces the heroic girl to insert her name in a blank sentence of banishment, obtained as a favour from the Empress Catherine. Freed of her rebellious son and of his love, the Princess designs to give her estates to Iwan, but he has been slain by Ostap for offering insult to Nadeshda. The proud mother, in an agony of remorse, and perhaps touched by the self-devotion of Nadeshda, tears up the decree of banishment, and leaves the lovers in possession of the situation.

The music to this, though based upon the lines of thought familiar to us in the works of Gounod, Ambroise Thomas, and others of the French school, is yet original and thoughtful. There is plenty of sweet melody expressed throughout, and more than one very fine song. The choruses are dramatic, and the dramatic music unconventional. The scoring is likewise very clever and artistic, and the ballet music, accompanied as it is by very bright and charming action, is delightful for its freshness and simplicity of effect. The performers were Mme. Valleria, who gave a most delightful version of the part of the heroine Nadeshda; Miss Yorke, the Princess mother; Messrs. Barton McGuckin and Crotty, the two brothers; and Mr. W. H. Burgon, Ostap. Mr. Randegger conducted in a manner less sympathetic than energetic; the opera was magnificently placed on the stage, and actors, author, composer, and manager, called for at the conclusion. Altogether, the work has met with the most encouraging success, as it fully deserved.

#### OUR MUSIC PAGES.

THIS month we present our readers with a composition by Moritz Moszkowski, the well-known writer for the pianoforte, and one of Kullak's most illustrious pupils. The piece which adorns Our Music Pages is one (No. 5) of a series of "Miniatures," Op. 28, dedicated by the composer to his friend, Henri Steinkühler. These five pieces are, as their title implies, "pictures in little." Each player or hearer may, in the absence of more definite information on the subject, raise in his mind the sort of image any or either of these charming works may suggest. Each picture, as a musical creation, is beautifully designed; and, as may be seen by the example now presented, a fair specimen of the whole number, is laid out with consummate skill and knowledge. The graceful character of the old German waltz-like rhythm is united with the "Rondo form" in the happiest and most artistic fashion.

### Foreign Correspondence.

#### MUSIC IN LEIPZIG.

April, 1885.

THE juvenile work of Carl Maria von Weber, the opera *Silvana*, revised by Pasqué and Langer, has been brought on our stage towards the end of last month, and has gone through a whole series of repetitions. The opera, newly named, is now entitled *Das Waldmädchen*. It was composed by Weber when he was a boy fourteen years old, and was first played in Freiberg, in Saxony, a few years later. Fliemer re-wrote the libretto, and Weber worked anew at the old score. For all this, the opera was not suitable to our time, because of the old-fashioned treatment. The music contains many charming numbers, and so Pasqué, the author of the new libretto, as well as Langer, who re-arranged the music, are decidedly entitled to praise for what they have done in reviving this almost forgotten work. Weber's original score did not furnish enough for the altered drama, and, as the whole was not sufficient to fill the evening, the musical editor has made use of some other works by Weber (Lieder, pieces for pianoforte, choruses, &c.). The displeasure of many a puritan has been raised thereby, though, after hearing the work, we do not think there is much that can be called sacrilege in the adaptation. It is a great difference between infusing a strange material into a finished work of genius, and in trying to render a youthful work of a great master worthy to be heard by his later admirers, by using portions of his own music for the purpose of completing it. Did not Handel set the example himself when he used his chamber-duets and opera-airs for his oratorios? Did not Bach insert in his *Christmas Oratorio* some of his secular melodies? Did not Gluck use his ballet-music for his operas? The execution of *Silvana* was very good. Frl. Jahns and Frau Baumann alternately sang the title part, and Frau Moran-Olden and Frau Metzler-Löwy divided the duty alternately of singing the Dryada. Herr Schelper and Herr Goldberg sang the part of Ratto the Charcoal-burner in turns. The staging was brilliant, and the opera will keep a good place, though it may not rival *The Trompeter of Säckingen* in popularity. That has reached already the sixtieth repetition, being played each time to well-filled houses. This fact alone is sufficient to prove that the great public has no judgment at all concerning either the poetical or musical part of an opera, but is influenced solely by the scenic effects, for the dramatic working of Scheffel's poem has hardly any poetical or musical worth.

The Gewandhaus concerts are finished. The two last were given in the dear old room hallowed by so many interesting and even sacred associations. The acoustic properties of the old room are better than in the new room, for all its magnificence. In the concert before the last one, the overture to *A Midsummer Night's Dream*, by Mendelssohn, was given in a wonderfully finished manner. It was as though the artists sought to render a special homage to the master who worked so much for raising the status of music in Leipzig, on this, as far as could be foreseen, the last performance of this youthful masterpiece in the room where so often the composer presided. The other orchestral number was a symphony in D major by Anton Dvorák, that was played for the first time. It suffered a very cool reception, and was moreover roughly handled by the whole of the critics. Nevertheless, we must acknowledge it to be a fresh and earnestly written work of a man of sound talent, but not genius. Surely Dvorák is a little over-estimated, and the preference he obtains before many other and more eminent

composers is hardly justified. Truly his symphony recalls many reminiscences, but there are parts in it which are fresh and flowing and have a certain amount of symphonic treatment, and for these his work ought to be respected. The soloists of the evening were Herr Leopold Auer, from St. Petersburg, and Frau Schmidt-Köhne, from Berlin. Herr Auer proved himself again to be a violinist of first-rate order, though neither in the concerto by Goldmark nor in his own Hungarian Rhapsody could he be said to have made a good choice. His greatest success was obtained in the adagio by Spohr. Frau Schmidt-Köhne sang a concert-air by Mozart, and some Lieder by Schubert and Schumann, in an excellent manner. At the last Gewandhaus concert Frau Clara Schumann played the concerto of her husband in a wonderfully accomplished way, with youthful strength and faultless execution. Of course she was received and honoured in the warmest manner imaginable. Frl. Asmann and Frau Schmidt-Köhne likewise appeared at this concert.

The orchestral works produced were the overture to *Coriolan* and the symphony in C minor by Beethoven. When Herr Dr. Reinecke appeared in his place he was greeted with hearty applause, which was renewed at the end of the concert.

Some days later the Meiningen Chapel, under the direction of Herr Dr. von Bülow, gave a concert in the old Gewandhaus room. The orchestral playing was somewhat rough and hard, and a few little fluctuations of *tempo* were noticed; but, on the whole, the band played very well. There was but a poor attendance, and those present for the most part had been supplied with free tickets; but the audience was grateful, and indulged in noisy applause, especially after the third symphony by Brahms. The conductor thought this to be a wish for an encore, and repeated the whole finale. Besides this work, the overture to the *Corsair* by Berlioz, and the *Faust* overture by Wagner, and the first three movements of the Choral Symphony by Beethoven, were also heard.

On Good Friday, under Reinecke's direction, a highly satisfactory rendering of the *Matthäus-Passion*, by Bach, was given. The choruses especially were excellently sung. The orchestra did their share of the work in a masterly manner, and the soloists, Frl. von Sicherer, from München; Frl. Oettker, from Frankfort-on-Main; the Herren Dierich, from Bremen; Gura, from München; and Schneider, from Leipzig, fulfilled their tasks in a truly artistic manner.

#### MUSIC IN VIENNA.

[FROM OUR SPECIAL CORRESPONDENT.]

VIENNA, April 14th, 1885.

UPON Handel followed Bach—one bicentenary anniversary after another. The second extra-concert of the Gesellschaft der Musikfreunde honoured the day by performing Bach's great Mass in B minor ("Hohe Messe," as it is called). It was the first time that the great work was presented in Vienna entirely, only three numbers having been heard before (Kyrie, Credo, and Benedictus). After the production of Handel's *Saul*, a short time only was left for studying the Mass, one of the most difficult compositions, and yet the chorus, our Singverein, behaved heroically in the matter, never singing better, never exciting greater enthusiasm. It was really astonishing to mark how the hearers followed the work, and welcomed each number with more and more interest, particularly the choruses, as the Kyrie, the Gloria, the Credo, with its imposing Crucifixus, and the Sanctus, with the masterly fugue on the words "Pleni sunt cœli et terra." The great man in his full glory stood there, surrounded with fiery

rays. Herr Hans Richter showed once more his masterly power of conducting, and he and his choral army were honoured with the warmest plaudits. Though the soli in the work stand second in rank to the chorus, they are so interesting by the independence of their accompaniments that they do not fatigue the hearer. The heart-moving Benedictus and the Agnus Dei were sung with infinite effect. The whole of the solos were rendered by members of the Opera—Mesdames Regina Klein, Rosa Papier, and Herren Walter and Rokitansky. There was not a single seat unoccupied in the great concert-room, and the desire to hear the work again as soon as possible was unanimous.

The jubilee of the Philharmonic Society was a festival of another kind. For twenty-five years concerts have been given in an uninterrupted series of eight per annum. Until 1875 they were conducted by Dessoff, and by Hans Richter till to-day, with the exception of one season, 1882-83. Founded in the year 1842 by Otto Nicolai, for five years (till 1847) two concerts only were given each season, the first on March 28th, 1842. When Nicolai left Vienna for Berlin additions were made to the number of concerts, till 1850, which were conducted by George Hellmesberger (the father of the present director of the Conservatoire and first Hofcapellmeister), by Reuling, and Proch, Hof-Operncapellmeister. After an interruption of four years, the concerts were taken up by Carl Eckert in 1854, and carried on till 1857, with six concerts yearly. In 1860, from January till April, the concerts were reduced to five. This constant interruption and change of conductors was an evil. Though the concerts began to prosper a little in the closing months, it was not until the autumn of the last-named year, when Otto Dessoff, then Capellmeister in the Hofoper (now conductor of the Opera in Frankfort), that anything like regular success began. All that is said here in few words is told in an elaborate account (Festschrift) published by Wolzler, of Vienna. This account includes also a register of the members, instrumental and vocal, and a list of the works performed at all the concerts since March, 1842, till the festival-day, April 12th, 1885, including the extra-concerts and the festivals in Salzburg, Pesth, Gratz, &c. The festival itself, which was honoured by the presence of the Emperor, was opened by a sacred overture on the chorale "Ein feste Burg," with chorus, by Nicolai, composed in 1844, in commemoration of the foundation of the University of Königsberg three hundred years ago. Beethoven's ninth symphony, conducted by Richter, was also given. It was executed with the greatest care and solemnity; the solos in the "Hymn of Joy" were sung by Mesdames Lehmann, Papier, Herren Winkelman, Reichmann, and Mayerhofer, of the Opera. The chorus of the Singverein was augmented by the Männergesangsverein for the occasion. So great was the interest of the public in the event, that the last rehearsal was filled with hearers, admitted upon payment, and even then many were not able to obtain tickets. The Philharmonic Society was honoured by the Emperor conferring upon the body the gold medal for art and science. Laurels, wreaths, presents, and addresses from societies and private friends and celebrities from Vienna and abroad were abundant. In the evening a banquet was given in the smaller Musikvereinsaal, at which the orchestral members and guests, as director Jahn, Brahms, Fuchs, Goldmark, and many others, attended. Herr Hans Richter was the most honoured guest of the evening, this being his last appearance before leaving for London. Some other concerts of the last weeks are yet to be recorded.

The seventh Philharmonic concert programme contained the overture *Rosamunde*, by Schubert; Präludium,



## M. MOSZKOWSKI'S MINIATURES.

Op. 28. No 5.

Molto Allegro.

PIANO.

*p e grazioso*

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of six systems of music. The first system is marked 'Molto Allegro' and 'p e grazioso'. The melody is in the right hand, and the bass line is in the left hand. The second system continues the melody. The third system features a 'pochiss. ritard.' (very little ritardando) and then returns to 'a tempo'. The fourth system continues the melody. The fifth system features a 'pochiss. ritard.' and then returns to 'a tempo'. The sixth system concludes the piece with a final cadence.

*molto p e stacc. la mano destra*

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The musical score is written for piano and consists of seven systems of staves. The key signature is two flats (B-flat and E-flat) and the time signature is common time. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system starts with a treble clef and a key signature of two flats. The second system continues the melody and accompaniment. The third system features a treble clef and a key signature change to one flat (B-flat). The fourth system includes a forte (f) marking and a piano (p) marking. The fifth system features a piano (p) marking. The sixth system includes a ten-measure phrase (10) and a three-measure phrase (3). The seventh system includes a ten-measure phrase (10) and a piano (pp) marking.



This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The notation includes various musical elements such as eighth and sixteenth notes, rests, and dynamic markings. The piece concludes with a double bar line and a final chord marked with an asterisk (\*).

11

*cresc.*

*f*

*brillante*

*And.*

\*

menuet, and fugue, by Reinhold (performed for the third time); Beethoven's concert aria, "Ah! perfido," sung with dramatic *verve* and intelligence by Frau Schmitt-Csányi; the ballet music from *Feramos*, by Rubinstein, and the third symphony in F by Brahms, which was heard with increased interest. At the eighth concert we heard Haydn's symphony in G, "mit dem Paukenschlag" (the "Surprise," as it is called in England), Volkmann's third serenade, D minor (cello solo by Reinhold Hummer), and the Symphony fantastique by Berlioz. The fifth quatuor evening by Helmesberger brought out a new quintet by the Prince Reuss, a piano quatuor by Gernsheim (Professor Door at the piano), and Beethoven's quatuor, A minor, Op. 132, excellently performed. The sixth evening, Mozart's quintuor in C; Bach's concerto, A minor, for piano, with violin and flute obligato (piano, Frau Cäcilie Frank), and the septuor by Beethoven, were given. Of the many private concerts, that of the ladies Baumayer (piano), and Soldat (violin), with a very interesting programme, deserves to be named.

At the Hofopera we heard Herr v. Odry, from the Nationaloper in Pesh, an intelligent baritone, a well-graced actor, with a good method of singing. He performed Hamlet, Mephistopheles, and the King in *Königin von Saba*, and won the sympathy of the audience in every rôle. Another guest, Mierzwinski, already heard last year, is now again here, and opened with Arnold, the rôle with which he began his triumphs here and elsewhere. Rubinstein's *Nero* is in rehearsal under the composer's direction; but it has been so often postponed, that its actual performance, though announced for next week, may still be doubtful.\* A new ballet, "Wiener Walzer," has become very popular, and is repeated as often as possible. The house is always filled with people of all classes, who regard the ballet most, and hold the opera as of secondary importance.

The Carl Theatre has begun another short Italian opera season, as last year. Frä. Fohström is the star, and she makes her hearers full of wonder at her marvellous trills, performed with *crescendo* and *decrescendo*. Signori Padilla, Pinto, &c., are the best-known other members of the company. The season began with *Lucia* and *Traviata*, both since repeated.

Operas performed (in the Hofoper) from March 12th till April 12th:—*Lohengrin* (twice), *Gioconda* (twice), *Hugenotten*, *Gute Nacht Herr Pantalon* (and a ballet), *Weisse Frau* (and ballet), *Carmen*, *Mephistopheles*, *Wasserträger* (twice, with a ballet), *Hamlet*, *Faust*, *Widerspänstige Zähmung*, *Nachtwandlerin* (with ballet), *Königin von Saba*, *Manfred* (the drama, with music by Schumann), *Tannhäuser*, *Lustige Weiber von Windsor*, *Lucrezia*, *Templer und Jüdin*, *Regimentstochter* (and ballet), *Tribut von Zamora*, *Tell*, *Nordstern*.

## Reviews.

*Pezzi Originali* per Organo. Composti da Filippo Capocci. Libro I. (Edition No. 8742a; net, 1s.) London: Augener & Co.

SIGNOR Capocci's "Original Pieces" are not in the style of J. S. Bach or Handel, nor—to mention two modern Teutons—in that of Merkel or Rheinberger; but they are widely different from and immensely superior to the abominations which, till lately, were to be heard, and no doubt are still extensively to be heard in Italian churches. Although the composer

introduces occasionally things (for instance, in Nos. 2 and 4) which would be more appropriate in a piano-forte composition, he generally keeps in mind the character of the instrument for which he writes. We were especially glad to see that, without giving way to the terrible Italian *penchant* for the operatic, he retains the Italian melodiousness and simplicity of structure. If we make the necessary concessions to the Italian—we may even say, the Latin—taste, we cannot but find these compositions worthy of commendation. In fact, we do not remember at this moment to have met with better modern Italian work. As the *Pezzi Originali* probably introduce the composer for the first time to the reader, we will impart to him the information which we gathered from the title-page. Signor Filippo Capocci is *Primo Organista della Patriarcale Arcibasilica di S. Giovanni in Laterano*. We must, however, not conclude our notice without indicating the contents of this Book I.: (1) *Andantino*, (2) *Melodia*, (3) *Offertorio*, (4) *Solo di flauto*, (5) *Meditazione*.

*Twenty-five Easy Special Studies* for Violin, with the accompaniment of a Second Violin *ad libitum*. Op. 24. By FRIEDRICH HERMANN. Edition Nos. 7606a,b,c, 3 Books, each, net, 1s. London: Augener & Co.

TILL quite recently there was but little violin music published in England, and that little was for the most part atrociously bad. Of course, if we go back far enough, we come to a period when good violin music was pretty plentiful; but that was when Corelli's and his next successors' music was the fashion. Now, again, we approach a period in which violin music promises to be excellent in quality and abundant in quantity. Since ladies have begun to patronise the violin, the instrument has become more and more popular. And, further, the opportunities which people have now-a-days of hearing good music and good executants makes them more fastidious in the choice of what to play, and more careful in the matter of how to play. To come, after these long preliminaries, to the main purpose of these remarks, we will say at once that Herr Hermann's "Easy Special Studies" are excellent both musically and technically. Let the reader, however, not be misled by the word "easy." They are, no doubt, easy in a certain sense—for instance, easier than Kreutzer's, Fiorillo's, and Rode's studies—but they are by no means exercises for beginners. The twenty-five studies contained in this collection furnish matter for the practice of shifting, various positions, broken-chord passages, double and triple stopping, the appoggiatura, the shake, &c. In the MONTHLY MUSICAL RECORD Herr Hermann has been oftenest mentioned as a skilful arranger; but he is also a clever composer who has tried his talent in the noblest and most difficult forms—namely, the sonata, string-quartet, and symphony. Into the good graces of the violinist he has insinuated himself especially by capriccios for three violins. That he is one of the teachers of violin-playing at the Leipzig Conservatoire

\* Since the above was written the opera has been produced.

will be known to the reader. The notable thing about these studies is this: they possess not only high educational qualities, but are also euphonious, well-constructed compositions. Most of them would not be out of place in a series of Characteristic Pieces.

*Albumblätter*, for Pianoforte. Op. 20. By H. SCHOLTZ. (Edition No. 6390; net, 1s.). London: Augener & Co.

THESE Album-leaves, twelve in number, are charming miniatures, finely finished, and of pleasing freshness. The flow of natural melody never ceases, and, in the matter of harmony, the composer avoids the commonplace without straying into the far-fetched. Nor are the rhythms and the forms of accompaniment chargeable with monotony. What we note with particular satisfaction is the absence of the sentimentalism and sensualism with which so many of the latter minor tone-poets surfeit us. Of course, not all of the Album-leaves are equally good; but, on the other hand, none of them is bad. We could not single out one deserving an epithet less complimentary than "pretty." Indeed, the worst that can be said of them is that they deal sometimes too largely in sequences. Nos. 6 and 9 may be pointed out as striking instances. In short, Mr. Scholtz's pieces have given us real pleasure, and we have no doubt that they will do as much for others who may play them or hear them played.

*Three Diversions for the Pianoforte*. By E. PAUER. London: Augener & Co.

THESE three pieces, coming from the hand of a master well skilled in his art, are worthy of the most careful attention of the numbers of thoughtful and earnest teachers and students. The subjects selected by Mr. Pauer are a "Theme by Mozart," a "Valse by Hummel," and a "Swedish Air" of considerable beauty. They are designed to be of educational value, for the passages of variations and embellishments bring the hands into equal use in the repetition of alternate effects, now for the right hand, now for the left. They are, moreover, tasteful in design and purpose, and may be recommended with confidence.

*Pregiera and Barcarolle*, in G minor, for Piano. By ANTON RUBINSTEIN. London: Augener & Co.

MANY must have heard both the *Pregiera* and the *Barcarolle* played by the composer, and in that case they cannot have forgotten the marvellous effect. In these pieces Rubinstein relies for the most part on the musical raw material, on the power of tone; form (taking the word in its widest sense, comprehending melody, harmony, and rhythm), is here of secondary importance. This applies particularly to the second part of the *Barcarolle*, although more or less to all the rest. But whatever may be said for or against these pieces, it is impossible to deny their effectiveness.

No. 1, *Barcarolle*, and No. 2, *Tarantella*, for Piano Op. 27. By M. MOSZKOWSKI.

GREAT elaboration, intensive as well as extensive, distinguish these two compositions. We are not so much struck by the power and originality as by the *finesse* and *aplomb* of the execution. Now and then we breathe the atmosphere of Chopin, which is due either to the composer's Slavonic extraction, or to his sympathetic admiration for the Polish master. Both the *Barcarolle* and the *Tarantella*, especially the former, require a careful, delicate treatment from the performer. The *Tarantella* requires, in addition to neatness and delicacy, verve. But the result, we think, repays the trouble taken with M. Moszkowski's compositions.

*Fleurs de Champs*, douze petits morceaux de salon, en forme de danses pour Piano. Par CORNELIUS GURLITT. Op. 104. (Edition No. 6161; net, 2s.) London: Augener & Co.

THE name of the composer of these charming little pieces is already well known to our readers, and therefore it is not necessary to say any words by way of introduction. His works recommend themselves, and the present publication deserves to command a large sale. The dance rhythms employed for these "field flowers" are all different, as the list will show:—No. 1 is a Waltz; No. 2 a gavotte; No. 3 is a Ländler; No. 4 a Redowa; No. 5 a Menuet; No. 6 a Polonaise; No. 7 a *Tarantella*; No. 8 a Polka; No. 9 a Zapateado (a Spanish dance); No. 10 a Mazurka; No. 11 a "Pas Burlesque"; and No. 12, a Promenade. The dance measures are all drawn from different nationalities, but there is a special originality in the present treatment which will not fail to give delight in and from the music itself. The design is cosmopolitan, and most effectively carried out. There are no difficult passages, and the fingering is carefully marked after the Continental method. As music alone, these "field-flowers" are worthy of the best consideration from the lovers of melody. The piquancy of harmony and the quaint originality of thought which characterises most of Gurlitt's music are all here present in the most agreeable form.

*Album Classique*, pour Piano à quatre mains. Par MAX PAUER. Vol. I. (Edition No. 8503A; net, 1s. 6d.) London: Augener & Co.

UNDER the above title Mr. Max Pauer gives to the world a series of six fine compositions (partly arranged) as duets, namely, a "Marche militaire" by Louis Berger, a "Larghetto" by Dussek, a "Scherzo" by Spohr, a "Romanza" by George Onslow, a composer whose works might be studied with advantage by pianists of the present day, and a "March" by Beethoven. The list in itself is interesting, and, taken as a fair sample of the intended contents of the subsequent books, may be considered as promising a splendid collection. Mr. Pauer has done his share of the work with excellent judgment, and proves himself competent to follow the lead set by his distinguished parent in a manner worthy of the example.

*The Harvest Moon*, a Pastoral Cantata, for Soprano and Alto. Solo and Chorus of Female Voices, with Pianoforte accompaniment. Words by EDWARD OXENFORD, Music by FRANZ ABT. (Edition No. 9035, net, 2s. 6d.) London: Augener & Co.

THERE is a certain amount of melancholy interest in reviewing a work by a composer who has only recently



joined the majority. "The Harvest Moon" cantata, which is perhaps almost the last piece of work revised by him, is certainly in no whit inferior to anything of the kind from the pen of the gifted writer. The same tender feeling for melody and respect for vocal needs which has always marked his work is here present, and choral societies or classes, when only female or boys' voices are available, will be glad to know of a cantata which they can add to their repertoire, and also increase their pleasures in music.

Mr. Edward Oxenford has supplied some capital words, and an interesting story is the groundwork of his subject, and both words and music are in fitting unity. It is not necessary to inquire too closely into the authenticity of the legend upon which the theme is founded; it is enough that it supplies a graceful theme, and that the music is charming and fascinating. There are ten numbers in all, recitatives, duets, trios, choruses, and all, and the piano-forte accompaniment, without being too difficult, is remarkably effective and appropriate.

The ballad, "Many Years Ago," which tells the story of the maidens who went to greet the fairy of the grotto on the first night of the harvest moon, and who were overtaken by a violent storm, and were drowned in the flood and changed into water-lilies, is touchingly told, and the rest of the cantata, which describes the visit of the village maidens to the scene of the tragedy, is set out in very pleasant and agreeable music, which has only to be studied and learnt to be admired.

*Morning and Evening Service*, together with the Office for the Holy Communion. Set to Music in the key of G, by GERARD F. COBB, Fellow of Trinity College, Cambridge. *Cantate Domino and Deus Misereatur* in C; *Magnificat and Nunc Dimittis* in E flat, by the same composer. London: Novello, Ewer, & Co.

THE most interesting portion of the book comprising the Morning and Evening Service is the preface, which contains some notices of the ecclesiology of certain parts of the service. The music to the Canticles is pleasantly and smoothly written, it is true, but there is an absence of any indication of special character which might make the publication eagerly sought after. The introduction of the familiar tune to the metrical version of the hundredth psalm is thoughtfully conceived. In other places the melodies are not of an exalted type, but as the composer does not trust to them for his effects so much as to the sonority of his harmonies, this is matter of little import. The desire to be effective as a harmonist leads our composer occasionally into errors in writing which may be overlooked by those who respect his intentions, but not by those who insist upon accuracy of musical grammatical sequence. "The Cantate Domino and Deus Misereatur," written for a choir in unison with organ accompaniment, and the "Magnificat" and "Nunc Dimittis," in which certain Gregorian tones are introduced, are more to be respected for the artistic thought which suggested their production than to be wholly admired as models of elegant treatment.

*The Last Song*. Ballad by E. OXFORD. Music by J. ALEXANDER. London: Augener & Co.

A FINE poetical setting of some well-written words—words which convey a story which may or may not be very new; this is of little consequence, the music is very good. If vocalists would take up this song, or others like it, instead of the trash which seems to commend itself for reasons hard to determine, public and private taste would be greatly improved.

*Beyond a Doubt*, and *Murmurs*. Two songs by ALOIS VOLKMER. London: Augener & Co.

THE words of these songs, written by G. W. Southey, are very good, and the composer has endeavoured to catch the feeling or sentiment of the words. In the first he suggests a liking for the form of melody adopted and employed by Mendelssohn, and in the second he is more original. "Beyond a Doubt" is a fairly good song, but "Murmurs" is a fine song.

*Village Belles*. Cantata. Composed by T. E. SPINNEY. (London: Music Publishing and General Agency Company, Limited.)

THE composition and construction of this little cantata, as far as the music is concerned, is worthy of praise. The songs are pleasant and melodious, the choruses are simple yet effective. The book is weak, devoid of any real interest, and though it may pass muster as a cantata for the concert-room it scarcely possesses power enough to lead to the hope that it would be successful as "an operetta for the stage."

*Trios faciles* (Kinder trios), pour Piano, Violin, et Violoncello. Par L. MEYER. (Edition No. 9317 A & B; 2 Books; net, 1s. 4d. each.) London: Augener & Co.

THE day is past, it is hoped never to return, when it was considered necessary to restrict all students of a particular instrument to the practice of scale passages and dry studies. A more enlightened system prevails, with better results. The persistent employment of uninteresting technical exercises is still necessary for those who desire to excel, or who are hoping by unwearied diligence to qualify themselves for a professional career. As, however, the greater number of those who learn music do so for the purpose of cheering the domestic circle, and as a means of spending leisure hours in an elevating and gratifying pursuit, it is both right and proper to offer the best welcome to all attempts to utilise such skill as may be attained in those hours not required for business or other needful studies. These "Trios faciles" deserve the highest praise. In the first place, they are very clever as music, and they are the more so in point of construction, inasmuch as the effects, which are always satisfying, and sometimes are even brilliant, are obtained by a skilful process of writing. The several players required need not be remarkably able or very far advanced as players. The technical difficulties to be overcome by the three performers are such as will not daunt the most elementary students either of the piano, the violin, or the violoncello. As compositions they are moulded upon the accepted forms which are regarded as classical. There are the customary three movements in each. No. 1 is the simplest, as the parts are written in the first position for the violin and violoncello, and within the compass of five notes for each hand for the piano, without octaves. The second is a little more progressive. There are plenty of studies for passage-playing on all instruments. There are few which are of so great an advantage as helping to a complete feeling for "time measures" as these trios. Each several player must keep his time correctly in order to secure a complete ensemble. Perfection of playing and expression may also be taught by like means—that is to say, by imparting finish to the phrases so soon as the mechanical difficulties are conquered. These trios offer us an effective means to such an end.

*Festschrift aus Anlass der Feier des 25 jährigen Bestandes der Philharmonischen Concerte in Wien am 12 April, 1885. Verfasst von C. F. POHL. (Vienna: Em. Wetzler.)*

LAST year we reviewed a "Memorial of the twenty-five years' existence of the Vienna Singverein," by Herr C. F. Pohl; now we have before us a "Memorial of the twenty-five years' existence of the Vienna Philharmonic Concerts," by the same writer. We need hardly say that the latter of these memorials was no less welcome than the former; for the name of the author guarantees that the work is well done, and about the interest and usefulness of such publications to the student of the cultivation of music there can be no doubt. The *opusculum* under consideration consists of two parts, of which the first is historical and the second statistical, the latter containing three lists—namely, of the concerts in which the *Philharmoniker* took part, of the conductors, players, and singers at the Philharmonic Concerts, and of the compositions performed thereat.

## Concerts.

### CRYSTAL PALACE.

THE attendance at these concerts has not been in any way commensurate with the artistic excellence of the programmes and the manner in which they have been performed. When the *Harold in Italy* of Berlioz, Goldmark's festival procession in the *Queen of Sheba*, and Miss Jessie Morrison, a clever pianist, played a concerto in admirable style, and Mr. Edward Lloyd was the vocalist, the attraction was not enough to fill the room. On the 11th the attendance was better, though inadequate, if not meagre, but the performance of the music was in every way worthy of the high reputation these concerts have attained. Beethoven's symphony in A was given in a perfect style, and commanded the approval as well as the attention of the audience. The melodious beauty of Meyerbeer's *Struensee* overture, revived after a silence of many years, fell with refreshing pleasure on the ears of those present, and offered the most absolute contrast to the uninteresting music of Rubinstein's ballet, *The Vine*. It is as wild as the tendrils of the plant after which it is called, but it has none of its succulence either present or prospective. The violoncello concerto, by Saint-Saëns, which Herr Adolph Fischer played in the most masterly fashion, proved to be of a character which contradicted the description of it in the programme-book, where it was called "lively and interesting." Herr Fischer is a fine player, and has a beautiful tone. He would have pleased better had he been happier in his choice of a piece to exhibit his talents. The like may be said of Madame Hughes-Paltzer, whose selection of pieces of a hackneyed nature weakened the charm of her singing.

The great event of the season took place on the 18th, when the *Te Deum* of Hector Berlioz was given for the first time in England. It is a work of such an exalted character that it deserves a detailed description. This, unfortunately, cannot now be entered into by reason of the pressure upon our limited space. Happily, however, those who are interested in the writings of Berlioz are not unacquainted with the score and its artistic value.

The concert, which included this master-work in the programme, commenced with a performance of the Dead March in *Saul*, as a tribute of respect to the late Lord Mayor.

The programme proper consisted of four numbers by

Mendelssohn, Weber, Wagner, and Berlioz, respectively. Mendelssohn's overture, *A Midsummer Night's Dream*, and Wagner's Vorspiel to *Parsifal*, were marred, the first by the unsteady playing of the part for the contrabasso, and the second by the untunefulness of the brass wind-instruments. These slips must have been as disheartening to the conductor as they were disappointing to the listener.

The great attraction at this concert was the first performance in England of a *Te Deum*, by Berlioz, for three choirs, with orchestra and organ. The work was dedicated to the late Prince Consort, and was first performed at the opening of the Palais de l'Industrie at Paris, on the 30th April, 1855. It is a very scholarly setting of the grand old Ambrosian hymn, and throughout there is an individuality of treatment which stamps it at once as the work of a master endowed with extraordinary powers, both as regards design and workmanship. The last chorus, "Judex Crederis," marked by that curious and effective orchestral colouring characteristic of Berlioz, is the most original number of the work.

The performance was very creditable, the boys' voices being especially rich and full in volume. Mr. Harper Kearton sang the tenor solos in the *Te Deum* most effectively.

The last concert of the season, on the 25th, was as usual set aside for the benefit of Mr. Manns, the conductor.

### PHILHARMONIC SOCIETY.

THE distinguishing features of the third concert of this Society were the appearance of Herr Joachim and Signor Bottesini, and the production of a new orchestral serenade written and conducted by Mr. Thomas Wingham. As the inventor should by rights have first place in the record, a few words concerning the serenade must first be spoken. It is an exceedingly graceful composition, delicate in idea, vigorous in execution. The scoring is excellent, and the effect of all its good qualities upon the audience was such as to secure a double recall for the composer at the conclusion. If merit has any claim to consideration, Mr. Wingham's work will become a stock piece in the *répertoires* of orchestral societies. Herr Joachim played a concerto in D, by Brahms, Op. 77, which, though somewhat wild and unmelodious, is well written to display the ability of the executant. In the hands of such a skilful player as Herr Joachim full justice was done to the work. The cadenza, written by the performer, and not by the composer, was greatly admired, and the most enthusiastic applause broke forth at the conclusion. The wonderful manipulative skill of Signor Bottesini as a contrabassist afforded the audience a great pleasure. The *Elegia*, which he played, he has given at another time, though not "in another place." This, with the following tarantella, so delighted the audience that he was called and called again, and finally compelled to play once more. Schumann's symphony in C, with Macfarren's overture, "Chevy Chase," conducted by Sir Arthur Sullivan, was also included in the programme. The vocal sestet from *Don Giovanni*, and the septet from Gounod's *Reine de Saba*, were done in a fashion that was scarcely worthy of the Society, or of the singers who took part in them.

The symphony by Dvorák, produced on the 22nd, the composer conducting, was greeted with enormous applause. It is in the key of D minor. There are four movements, all based upon Slavonic melodies ingeniously treated and interwoven. These movements, though long, did not lose their interest upon the hearers. The per-

formance was brilliant in the extreme. The other items in the concert were more or less familiar.

### POPULAR CONCERTS.

THE series of Popular Concerts was brought to an end in brilliant style on the 28th and 30th March. On the Saturday, Haydn's quartet in G (Op. 17), and Schubert's quartet in A (Op. 114), were included in the programme. Signor Bottesini played some of his own solos in masterly style. Mlle. Clotilde Kleeberg performed Chopin's fantasia in A minor, and Miss Zimmermann and Herr Joachim gave four of the Hungarian dances, by Brahms, very acceptedly. Some duets were sung by the sisters Henriette and Gertrude Nunn.

On the Monday the programme, carried out by the same and other executants as on Saturday, was Schumann's quartet in A minor, Op. 41, No. 1; Chopin's ballade in G minor, beautifully played by Mlle. Kleeberg; a bergamasca for violoncello (Signor Piatti), a duet for two violins by Spohr (Messrs. Straus and Joachim), an elegia and tarantella (Signor Bottesini), Schumann's *Nachtstück* in D flat, the romance in F sharp and the canon in B minor, played by Miss Agnes Zimmermann, who also united her talents with those of Herr Joachim in an excellent performance of some Hungarian dances, arranged by Brahms. Mr. Santley was the vocalist. The season thus ended has been a great artistic success.

### THE LONDON ACADEMY OF MUSIC.

THE annual concert of this flourishing institution was given on April 2nd in St. James's Hall, and was well attended. A considerable number of lady violinists assisted in the orchestra. The performance was conducted by the Principal, with the assistance of Herr Pollitzer, Signor Gustave Garcia, Signor Scuderi, and Signor Raimo. Miss Macintyre, who played Mendelssohn's G minor concerto, and Miss Florence Henderson, Litolf's D minor concerto, were warmly applauded and recalled. The clever violinist, Miss Adelina Dinelli, by her command over her instrument as well as her musical taste in a performance of Mendelssohn's unique concerto, excited hopes of a brilliant career. The playing of Miss Kate Chaplin in one of *Vieuxtemps'* solos was remarkably good and equally artistic. The solo vocalists distinguished themselves no less prominently. Miss Margaret Macintyre in Rossini's "Bel' raggio" called forth great applause; whilst the good singing of Miss Rose Moss, in Verdi's "Bolero"; Miss Amy Martin, in Gounod's "La Stagioni"; Miss Maitland, in the same composer's song, "My Beloved"; Miss Lavinia Ferrari, in Meyerbeer's "Vanne disse"; Miss Aldridge, in "Il mio Fernando"; and Miss Aida Jenoure, in Donizetti's cavatina from *Anna Bolena*—met with approval. The fine voice and good style of Mr. Albert Reakes gave excellent effect to Verdi's genial song, "O tu, Palermo." Deserving of mention was the clever performance of Nicodé's tarantelle for pianoforte solo, contributed by Miss Heyman; and the ability displayed by little Miss Ethel Fraser in Mendelssohn's B minor rondo. The concert was in every way creditable to the institution.

### Musical Notes.

AT the Galté (Paris) a new comic opera, *Myrtille* (the words by M.M. Erckmann-Chatrian and Maurice Drack, the music by M. Lacombe), has been produced. The work is very highly spoken of. One critic says, for instance, that

the "partition est charmante," and abounding in "jolies pages."

*Pevenche*, a new comic opera at the Bouffes-Parisiens, seems to have achieved at best but a fair success. The composer of the work is M. Edmond Audran, to whom the libretto was furnished by M.M. A. Daru and H. Chivot.

ADALBERT GOLDSCHMIDT'S *Die sieben Todsünden* (*Les sept Péchés capitaux*) has been presented to the Parisians by M. Lamoureux (Château d'Eau). Did the composer find favour in the ears of the Parisians? It is difficult to say whether he did or not, the accounts are so contradictory. Let us give the composer the benefit of the doubt. Moreover, even those who do not care for the music admit that it is often ingenious and cleverly orchestrated. The enterprising conductor gave two, if not three, performances of the work.

THE doings of M. Lamoureux make patriotic Frenchmen grind their teeth and use profane language. To understand this, you need do no more than read the following programme of his Good-Friday concert:—Overture to *Rienzi*; prelude to *Lohengrin*, and introduction to the third act of this opera; prelude to *Tristan und Isolde*; overture *Tannhäuser*; prelude to *Parsifal*; and overture to *Faust*; Funeral March from the *Götterdämmerung*; fragment from the *Meistersinger*; and *Grande Marche de Fêtes* (*Kaisermarsch*?). "Does M. Lamoureux earn his subvention by sacrificing everything to Wagner?" shriek offended patriots. One of our French contemporaries says in quoting the above programme:—"It deserves to be recorded intact in the collection of a French musical journal."

MR. COWEN'S Scandinavian Symphony was heard lately at one of Mr. Godard's Concerts Modernes (Cirque d'Hiver).

ON April 12 Dr. Hans von Bülow made his first appearance at M. Colonne's concerts (Châtelet). He played on this occasion Beethoven's G major concerto, Chopin's G major Nocturne, and Liszt's eighth Hungarian Rhapsody. Next month we shall give some particulars with regard to the impressions he makes on the audiences and critics of the French capital. *L'Art Musical* of April 15, 1885, contains a translated extract from a highly appreciative study of Hans von Bülow, the composer, conductor, and virtuoso, by the Russian, Cesar Cui.

IF the reader has forgotten that a fund is being collected for a monument to Berlioz, the fact that Dr. Hans von Bülow sent M. Edouard Colonne a cheque for 500 francs as a contribution will emphatically remind him of it. The cheque was accompanied by a letter well worth reproducing:—

"Meiningen (duché de Saxe), 30 mars, 1885.

"MONSIEUR,—Ne veuillez point repousser, je vous en prie, l'humble offrande ci-jointe d'un musicien tudesque, pour le monument de votre grand compatriote Hector Berlioz, dont vous êtes constitué le noble instigateur. Je puis revendiquer l'honneur d'être compté parmi les enthousiastes 'de la veille' du Michel-Ange de la musique française, ayant été initié à ses principales œuvres par mon illustre maître Franz Liszt, dès 1852, à Weimar. Depuis lors, je n'ai point discontinué, dans la mesure de mes faibles moyens, de faire la propagande de mon admiration, tant par des articles de journaux que par la direction de ses œuvres dans des concerts donnés *ad hoc*, et je crois avoir contribué à élargir le cercle de ses adhérents dans ma patrie.—Agréez, monsieur, &c.

"HANS DE BÜLOW,  
"Intendant de la Chapelle ducale."

THE receipts of the principal musico-dramatic institutions of Paris in the year 1884, were according to M. Albert Soubies' *Almanach des Spectacles*, as follows:—Opéra (191 performances), 2,646,269 francs; Opéra-



Comique, 1,734,137; Théâtre-Italien (95 performances), 1,127,525; Gaité, 600,438; Bouffes-Parisiens, 324,589; Nouveautés, 699,185.

THE French pitch (*diapason normal*) has now been officially introduced into Belgium. A royal decree to this effect, dated March 19, 1885, was published in *Le Moniteur belge*.

THE *Indépendance belge* of April 14 contains a very interesting letter by Dr. Langhans, *à propos* of the Brussels performance of the *Meistersinger*. He says that he does not remember any performance since the first one in Munich (1868) which has given him more pleasure than this last one. His remarks on the comparative merits of French and German singers are noteworthy.

AT the second concert of the Conservatoire at Liège was performed a dramatic symphony for orchestra, soli, and chorus, by Sylvain Dupuis. The libretto, after Ossian, is by Paul Collin.

ON the 8th of March Signor Sgambati brought to a hearing a new symphony of his at the German embassy in Rome.

AT La Côte-Saint-André (Isère) a commemorative tablet is to be placed on the house where Berlioz was born. The unveiling (on June 21) will be celebrated by a music festival.

THE chief items of the music festival which will be held under the conductorship of Max Bruch and Leonhard Wolff, at Bonn, on June 28, 29, and 30, are as follows:—*Achilleus*, for chorus, soli, and orchestra, by Max Bruch (first day); Handel's *Alexander's Feast* and some compositions of Beethoven's (second day); academic overture and pianoforte concerto in B flat major by Brahms, and second symphony by Schumann (third day). The soloists are Frau Schröder-Hanfstängl (soprano), Frau Joachim (contralto), Frau Clara Bruch (mezzo soprano), Herr Emil Goetze (tenor), Georg Henschel (baritone), Mr. Eugene d'Albert (piano).

THE opera *Noah*, commenced by Halévy and completed by Bizet, which only the other day (April 5) was performed for the first time, and not in French but in German, not at Paris but at Carlsruhe, got a good, although not an enthusiastic reception.

AT one of the Berlin Philharmonic concerts, Eugene d'Albert played with great success Beethoven's G major concerto and Liszt's E flat major polonaise, but a new composition of his, an overture to Hölderlin's *Hyperion*, left the audience cold.

NICODÉ'S Symphonic Variations were performed at one of the Hamburg Philharmonic concerts. The critics speak in high terms of the interesting details and clever workmanship of this composition.

THE *Trentajäger*, an opera of a romantic complexion by Victor Gluth, made at the first performance (March 26) a favourable impression on the Munich audience.

THE J. S. Bach monument at Coethen was unveiled on the 21st of March, the master's birthday. The occasion was celebrated by a concert in the Church of St. Jacob, the programme of which consisted entirely of compositions by J. S. Bach.

MAX BRUCH, the conductor of the Symphony concerts at Breslau, intends to get up a grand musical performance in honour of Dr. Leopold Damrosch, who died lately at New York. Dr. Damrosch was a native of the Silesian capital.

AFTER a long silence Camillo Sivori has been heard again. He played at Genoa, first at a concert of the Filarmonica, and then at one of his own. On the first

occasion he performed Beethoven's violin concerto, an air by Bach, and Schumann's *Abendlied*.

SOME new operas:—*Marion Delorme*, by Ponchielli (Milan); *L'Incognita*, by Stanislao Caro (Naples); *Bianca da Cervia*, by A. Smareglia (Trieste); *Baldassare*, by Gasparo Villate (Madrid); *La Dervilla*, by Vicomte D'Arneiro (Lisbon); *Prince Epaminonda*, by Caudella (Bukarest); *Stig Hvide*, by Ole Olsen (Stockholm); *Frithjof*, by B. Hopffer (Schwerin); *Die Königin von Leon*, by V. E. Becker (Würzburg); *Don César*, by R. Dellinger (Carl-Schultze Theatre, Hamburg); *Die Pomposaner*, by Leythäuser (Nuremberg); *La Bamboula*, by Charles Solié fils (Nantes); *Les Travestissements de l'amour*, by M. Etesse (Dunkirk).

FRANZ ABT, the popular composer of Lieder and part-songs, is no more. He died at Wiesbaden on March 31. From 1854 to 1881 he was Hofcapellmeister (Court chapel-master, *i.e.*, musical conductor) at Braunschweig.

AT Dresden died, on March 24, the esteemed pianoforte teacher and excellent musician Aloys Tausig, the father of the phenomenal pianoforte virtuoso Carl Tausig whose early death caused so much regret.

FROM Vienna is announced the death (on March 31) of the Capellmeister and dance-composer Philipp Fahrbach. An opera of his composition, *Das Schwert der Königin*, was produced at the Josephstädter Theatre (Vienna) in 1845, but had not much success.

AT Stockholm died, on the 28th of March, the Swedish composer Louis Normann, the husband of Madame Normann-Néruda.

FROM Genoa is announced the death of Serafinò de Ferrari. His most popular opera is *Il Menestrello*.

ON April 4th and 8th two concerts were given by Mrs. Roeckel in connection with the Loan Exhibition of Women's Industries, the programmes of which were full of interest, being made up of compositions written entirely by women. Mrs. Meadows White, Lady Thompson, Mrs. Joseph Robinson, Miss Agnes Zimmermann, Maude Valérie White, Mrs. Roeckel (Jules de Sivrai), Mrs. John Macfarren (Jules Brissac), E. Philp, Madame Schumann, Fanny Henselt, and others.

THE *Rose of Sharon*, by A. C. Mackenzie, was performed for the first time in America on Thursday, 16th April, by the New York Chorus Society, under the direction of Mr. Theodore Thomas. The oratorio was excellently given, and met with an enthusiastic reception.

THE first of a series of four orchestral concerts was given by Señor Sarasate, at St. James's Hall, on Saturday, 11th April. The talented violinist was received with the utmost appreciation by a large audience.

A PERFORMANCE of Bach's Passion Music (St. Matthew), was given in St. Cuthbert's Church, Edinburgh, by Mr. Waddell's Choir, assisted by a large number of local vocalists and instrumentalists.

MR. AND MRS. GERMAN REED'S ENTERTAINMENT.—On Easter Monday, at the afternoon performance, a new piece was produced, entitled *Hobbies*, written by H. P. Stephens and W. Yardley, the music by George Gear. Mr. Corney Grain also provided a new musical sketch, entitled *A Vocal Recital*, which is a good-humoured *skit* upon the peculiarities of the songs and the mannerisms of the composers of the present day.

THE MUSICAL ARTISTS' SOCIETY.—A prize of twenty-five guineas has been offered by a lady associate of the society for the best quartet for stringed instruments. English male or female musicians, under thirty years of age, are eligible as competitors, and should send their

compositions to the hon. secretary, Mr. Alfred Gilbert, The Woodlands, 89, Maida Vale, on or before December 1, 1885.

MR. FERDINAND PRAEGER'S *Prélude symphonique*, "Manfred," was performed at the Town Hall, Birmingham, for the first time on Thursday, the 18th inst., by Mr. Stockley's orchestra, and received from a crowded audience enthusiastic marks of approval; the composer, who was present, being greeted with an ovation.

THEODOR KIRCHNER FUND.—Messrs. Augener & Co. have received the following additional subscription:—Miss S. P. Thompson, £1.

THE death of Mr. William Henry Holmes is announced on the 23rd instant, at the house of his son-in-law, in London. He was born 8th January, 1812, at Sudbury, and was one of the earliest students of the Royal Academy. He was an excellent player and an admirable teacher, and his compositions were numerous and of a versatile character.

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